

# MIDDLEBURY COLLEGE BULLETIN



The Robert Frost Summer Cottage near Bread Loaf

# Bread Loaf School of English

Middlebury, Vermont • February 1964

MIDDLEBURY COLLEGE BULLETIN

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MRS. BARBARA FILAN, Secretary of the Language Schools

MIDDLEBURY COLLEGE

# BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

45th Session  
June 24—August 8, 1964

REGINALD L. COOK, Director

**THE AIM** The aim of the Bread Loaf School of English is to serve the needs of its students in language, literature, and literary history, in dramatic art and the craft of writing, and in the art of teaching and the explication of texts. The emphasis is upon the teacher-student relationship, upon the invigorating impact of mind on mind, upon the interpretation of literature as a clarification of reality, and upon an imaginative and creative rather than a pedantic approach to literature.

This humanistic aim is to be realized, first, by participation in a generous curriculum that neither slights nor over-emphasizes the importance of a healthy literary specialization. The mastery of such a curriculum in graduate study implies the acquisition of a point of view, a way of looking at literature as an inquiry into the meaning of human experience and the nature of man. The aim is to be realized, secondly, by participation in the discussion of literary ideas and interests with minimal distraction. In the congenial natural atmosphere of Bread Loaf it is possible to satisfy the needs of the intellect and spirit in a nice balance of society and solitude.

The product of this humanistic approach in education should be a sense of belonging to the great and continuing tradition in human letters. The specific objective—a Master of Arts degree in literature—should represent an intellectual and spiritual background, measurable not in quantity of credits but in the qualitative traits of sensitivity, curiosity, imagination, and insight.

**THE SCHOOL** The Bread Loaf School of English was organized as a distinctive school of English in 1920. It has since been in continuous session.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Mr. Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that in 1964 the original goal of a place where man and mountain could meet remains undeflected. For, at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. The modern improvements and the addition of several new buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

From June 24 until August 8, 1964, the forty-fifth session of the School of English will be held at Bread Loaf. In keeping with the educational policy of the School, a ratio of fifteen students to one instructor has been maintained. During the last three decades students have come from all regions of the United States and from many foreign countries. Of these students 623 have taken the degree of Master of Arts.

**ADMISSION** Students are regularly admitted without examination and without being candidates for a degree. No student will be admitted, however, unless he satisfies the Director of his fitness to profit by the instruction offered. All instruction is at the graduate level, requiring advanced preparation both in language and in literature. A very few undergraduates may be accepted if they are strongly recommended by their professors as having adequate preparation. The school reserves the right to request the withdrawal of a student at any time. Students are admitted for one summer only, and must reapply for admission for any succeeding summer. Applications for admission will be considered until the first day of the session, June 24. Early applications are advised, however, in order to obtain a better choice of room. Students are expected to be *in residence* through the entire term, unless arrangements have been otherwise made with the Director. An application blank will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Secretary of the Language Schools, Middlebury College, Middlebury Vermont.

**CHOICE OF COURSES** In order to save time at the opening of the session, students are requested to indicate their choice of courses on the application form, in order of preference. Correspondence in regard

to the choice of courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of \$1.00 will be charged for course changes made after June 29. Early arrangements are advised, as the School reserves the right to limit the size of any class for the most effective instruction. The candidate should indicate one more course than he is permitted to take, so that, if necessary, substitutions may be made. He will be notified of any substitution.

**AUDITORS** Non-credit students are admitted. They are not permitted to participate in the class work, either oral or written, and they do not take the final course examinations. Regularly enrolled students may also register as auditors in certain courses, with the permission of the Director. Auditors cannot be admitted to courses in preference to regular students, hence final permission to audit cannot be given until regular registrations are completed. Students regularly registered for a course may not change their status to that of auditor without special permission of the Director, never after the fifth week of the session.

**SCHOLARSHIPS** By special arrangement with *The Atlantic Monthly*, the Bread Loaf School of English offers two scholarships for 1964, one to the winner of *The Atlantic Monthly* Contest for College Students and one for his instructor. Applications and all correspondence pertaining thereto should be directed to *The Atlantic Monthly*, 8 Arlington Street, Boston, Massachusetts.

Some scholarship aid is available for the 1964 session. This aid will be awarded on the basis of scholastic ability and financial need. Application should be made to the Director by April 1.

The Elinor Frost Scholarship has been established in memory of Mrs. Robert Frost. In any year a promising poet may be nominated to receive this scholarship.

**BOOKS** A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Textbooks will be ordered in advance of the opening of the School, to be sold at list price. Required texts for each course will be ordered for all students enrolled before May 1. In view of the difficulty in obtaining textbooks, it may be necessary to substitute other texts for those listed in the courses of instruction. Although it will be impossible to advise students of these changes, our bookstore will stock copies.

**THE MASTER'S DEGREE** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or its equivalent, from some

approved college. They must present a validated program of thirty graduate credits. A limited amount of graduate work may be transferred from other approved institutions. Each individual case must receive the approval of the Director, preferably before the work is done. A maximum of ten credits may be transferred, but the usual program of a candidate for the Master's degree at Bread Loaf will include *no more than six transferred credits*. Such credits are normally earned in the field of literature; work in psychology or education is rarely accepted. Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Credits transferred must be acceptable toward the Master's degree in English at the institution where they were earned, and must be of B grade or better.

The normal number of credits earned at Bread Loaf in one summer is six. Except in unusual cases, no student is permitted to acquire more than seven credits in any one session. Hence, if at least two credits are transferred, the degree may be earned in four summers. Effective with students who begin graduate work after 1956, graduate credits earned at Middlebury College expire after 10 years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Ordinarily the program presented for a degree must include a minimum of four credits in each of the first four following divisions: (I) literary criticism, teaching of English, the art of writing, and drama; (II) studies in English Literature through the Seventeenth Century; (III) studies in English Literature since the Seventeenth Century; (IV) studies in American Literature; (V) World Literature. Exceptions to this requirement may be made at the discretion of the Director.

**CREDITS** A credit represents fifteen hours of approved classroom work. A course which meets five hours a week for six weeks counts two credits. A graduate student must receive a grade of B in a course in order to receive credit for the course. Students are strongly urged to complete as much reading as possible before coming to Bread Loaf.

An official transcript bearing the seal of Middlebury College will be issued free upon application to the College Registrar. This transcript will note the names of courses, grades attained, and credits earned. No certificates will be given for attendance only, nor to students who do not take the final examinations. Additional transcripts cost \$1.00 each.

**VETERANS** Veterans may attend the Bread Loaf School of English under Public Law 550. They should submit proper certification to the Secretary of the Language Schools as far in advance of the opening of school as possible so that the papers may be processed before registration day. They should come prepared to pay their fees in full. The



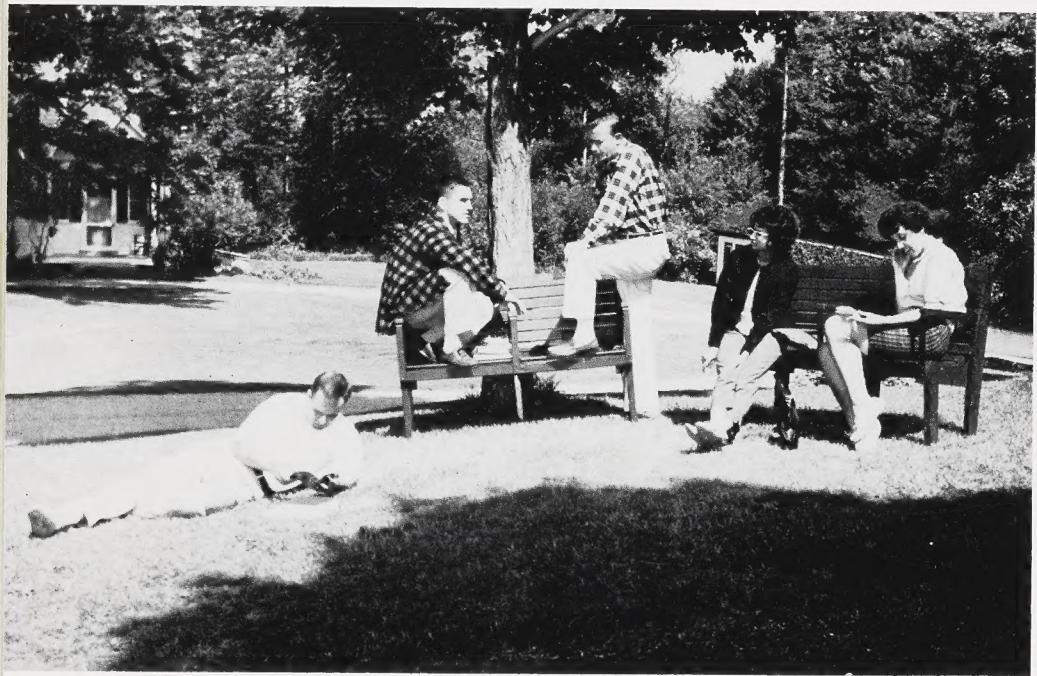
Tamarack in Mid-Morning



Between Class Bells



The Croquet Sharpshooters



Bread Loafers Relaxing

normal load for a veteran is six credit hours, or the course in Play Directing and one other course.

**REGISTRATION** Immediately upon arrival at Bread Loaf, each student must register officially for the courses which he has chosen. A representative of the Office of the Bursar of Middlebury College, to whom all bills may be paid, will be at Bread Loaf on June 24.

**FEES** The administration reserves the right to make any changes without notice in courses, staff, and all arrangements at Bread Loaf. The following information about fees should be carefully noted.

The inclusive fee for full tuition, board and room is from \$425 to \$450, depending on the choice of room.

Each applicant who is accepted will be asked to pay a \$50 Registration fee which will be applied to the student's total bill. This fee will be refunded if notice of cancellation is received in the Language Schools office before May 15; after May 15 no refunds will be made. An applicant will be considered officially registered only upon receipt of this fee. Money should not be sent until the secretary requests payment. Rooms will be assigned only to students registered officially; therefore, a room deposit is not required. Tuition for students who do not live in the school dormitories is \$230.

**Payment** Students are urgently advised to avoid delay and inconvenience by mailing all money for fees, board, room, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. Checks should be made payable to Middlebury College. No personal checks may be cashed later than ten days before the close of the School.

**Refunds** Owing to fixed obligations for service and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges for the unconsumed time.

**Waiters** A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room. Application blanks may be obtained by writing to the Secretary of the Language Schools.

**Late Registration Fine** A special fee of \$3 will be charged for registration after June 29.

**Diploma Fee** Students who successfully complete all requirements for the degree will receive their diploma at the close of the session. A diploma fee of \$15 is required.

**Insurance** The tuition fee also includes a fee for an accident insurance policy with limited coverage.

**LODGINGS** All rooms are completely furnished; blankets, bed linen, and towels are supplied. Arrangements for personal laundry may be made after arrival, at the front office. A resident nurse will be in attendance and the well-equipped Porter Hospital at Middlebury is within easy reach.

No student rooms will be ready for occupancy until Wednesday morning, June 24. The first meal served to members of the School will be the noon meal, Wednesday, June 24. Classes will begin Thursday morning, June 25. August 6 and 7 will be given to examinations. Commencement exercises will be held the night of August 8. Breakfast on August 9 will terminate the arrangements with members of the School.

It will be appreciated if students do not bring radios. Dogs are not allowed in the buildings. An outdoor parking space for automobiles is provided free of charge.

Bread Loaf has a summer post office. Students should instruct correspondents to address them at Bread Loaf Rural Station, Bread Loaf, Vermont.

**TRANSPORTATION** Middlebury is halfway between Burlington and Rutland, Vermont. Students not arriving by automobile will go via the New York Central to Albany, New York, or via the Boston and Maine to Bellows Falls, Vermont; or via the Vermont Central to Essex Junction (Burlington); and make bus connections on the Vermont Transit Lines to Middlebury. There is at present no railroad passenger service direct to Middlebury. Baggage should be sent by railway express. Bus schedules will be supplied upon request. There is scheduled airplane service to Burlington from Boston via Northeast Airlines, and from New York via Mohawk Airlines.

For students arriving and leaving by bus, taxis will be available for the trip between Bread Loaf and Middlebury, the cost of the taxi fare divided among the occupants of the cab. Baggage which arrives on or before June 24 will be transported free of charge from Middlebury to Bread Loaf. Members traveling by bus should buy tickets for Middlebury, Vermont.

**FEATURES** The community life at Bread Loaf is informal, friendly, and stimulating. Lectures, plays, concerts, and discussions on professional problems in teaching and writing are held regularly in the evening. A special feature at the School is the work of the dramatic group, under the supervision of Professor Erie T. Volkert.

Among the special lecturers visiting Bread Loaf in recent years have been distinguished poets, novelists, editors, educators, critics. These

include: Robert Frost, Archibald MacLeish, Mark Van Doren, Richard Eberhart, Malcolm Cowley, David Daiches, Edward Weeks, Allen Tate, Francis Fergusson, Mary McCarthy, Saul Bellow, Richard Wilbur, R. P. Blackmur, Granville Hicks, Babette Deutsch, John Crowe Ransom, Howard Nemerov, Stanley Edgar Hyman.

Not only are there activities at the English School but at Middlebury College there is a continual series of programs. The students of the English School are encouraged to avail themselves of the unique facilities offered by the famous Language Schools located on the campus of Middlebury College. Church services in French, Italian fiestas, German folk dancing, and Russian, Spanish and French plays should be of interest.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana, and the Helen Hartness Flanders Collection of Folk Literature, containing recordings in the field and transcripts of words and music, are available to the English School students.

The Davison Memorial Library at Bread Loaf contains reference books, magazines, and newspapers for campus use.

**RECREATION** Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. Students are well-advised in bringing warm clothing. For those who are keen about outdoor life, the school is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a footpath in the wilderness"—which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the school. Shelter camps of the Green Mountain Club are conveniently located along the Trail.

Those students who are interested in hiking should bring their own blankets. Blankets provided by the school for bedding must not be used for hikes or outdoor sunbathing. All organized trail parties should be accompanied by competent leaders who have experience on the trail. Students using the trails are earnestly requested not to go alone under any circumstance. The school cannot accept responsibility for the safety of anyone who disregards this notice. The Director should be consulted about hikes.

The extensive campus offers a fine opportunity for the combination of study and recreation. Softball playing fields and tennis courts and croquet courts are available for student use. There is also a golf course in Middlebury. Saddle horses are usually procurable at reasonable rates. Bathing beaches at Lake Dunmore are twelve miles from the school. At Bread Loaf, there is the Johnson Swimming Pool.

Bread Loaf is easily accessible from the principal state highways. Trips to the surrounding Green Mountains country, to Lake George, the Adirondacks and the White Mountains can be made in a day.

## THE CURRICULUM

### Group I

WRITING THE ESSAY  
PLAY DIRECTING  
MODERN LITERARY CRITICISM  
WRITING THE SHORT STORY

### Group II

MILTON  
CHAUCER  
SHAKESPEARE  
HISTORY OF THE ENGLISH LANGUAGE  
THE RENAISSANCE AND SPENSER

### Group III

JAMES JOYCE  
YEATS AND ELIOT  
ROMANTIC POETS AND SOCIETY  
VARIETIES OF RELIGIOUS ATTITUDE IN BRITISH LITERATURE

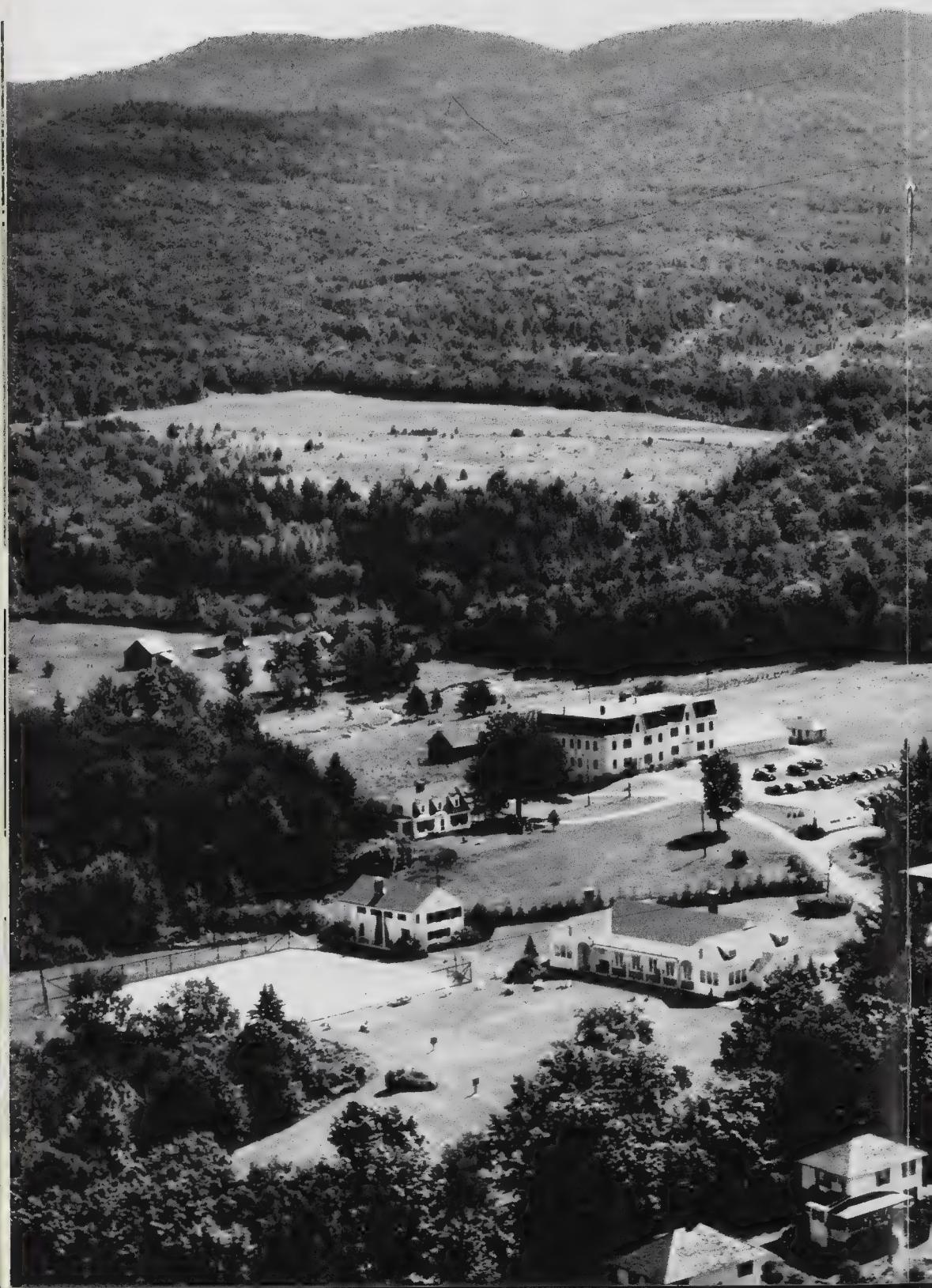
### Group IV

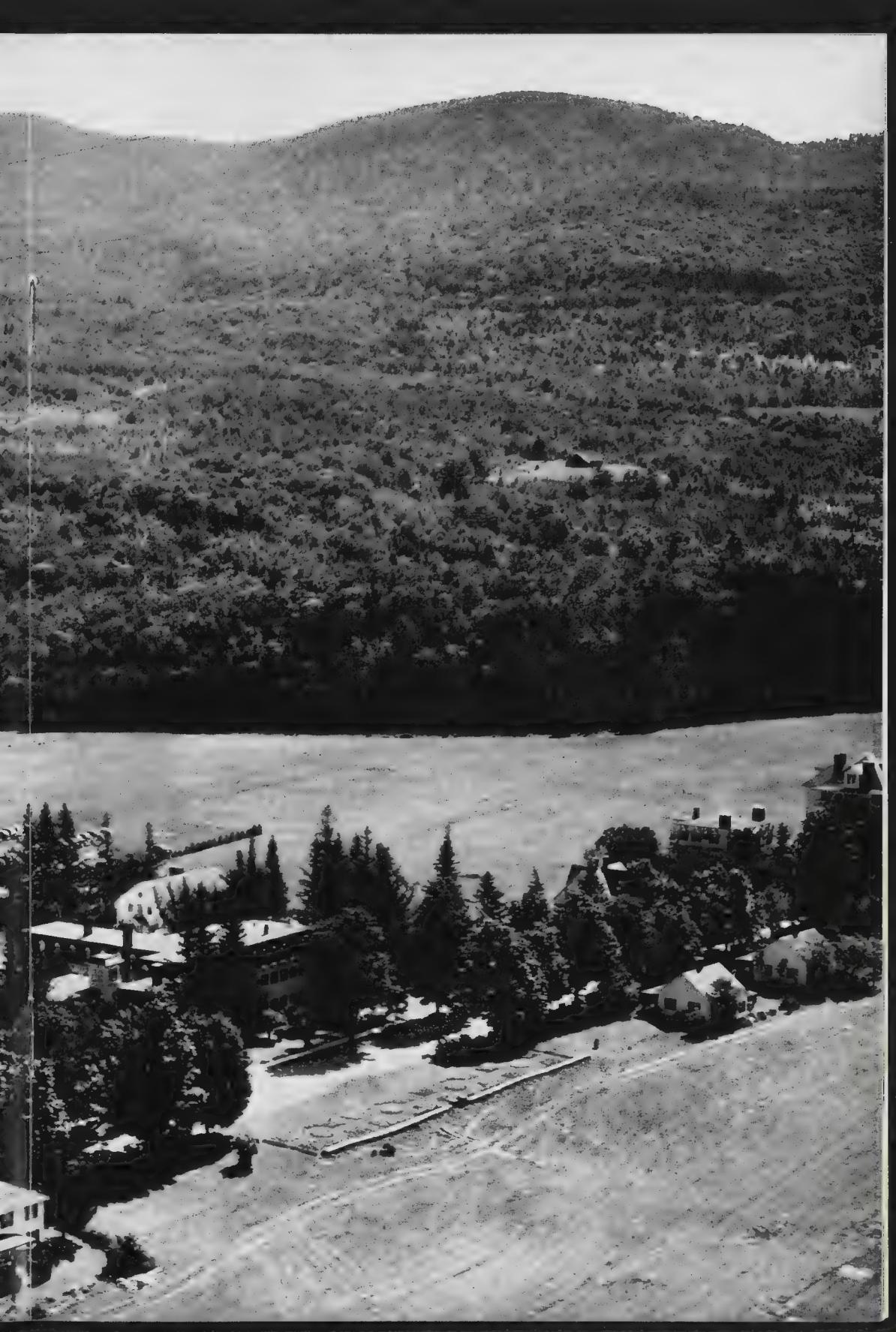
TWENTIETH CENTURY EXPERIMENT AND DISSENT  
IDEAS AND LITERATURE IN NINETEENTH CENTURY AMERICA

### Group V

THE EPIC TRADITION  
MODERN ITALIAN FICTION  
EURIPIDES AND ARISTOPHANES









The Faculty, 1963

Front (left to right) Wylie Sypher, Donald Davidson, Elizabeth Drew, George Anderson, Cleanth Brooks  
Rear (left to right) Howard Horsford, Kenneth Connelly, Victor Harris, Reginald Cook (Director), Eric Volkert, Louis Coxe

## THE FACULTY

### GEORGE K. ANDERSON, Ph.D.

*Professor of English, Brown University*

### WILLIAM A. ARROWSMITH, Ph.D.

*Professor of Classical Languages, University of Texas*

### KENNETH CONNELLY, Ph.D.

*Associate Professor of English, Smith College*

### ELIZABETH DREW, B.A., (Oxon.), Litt. D.

*Professor of English (Emeritus), Smith College*

### HOWARD C. HORSFORD, Ph.D.

*Associate Professor of English, University of Rochester,  
and Acting Chairman of Department of English*

### MAURICE KELLEY, Ph.D.

*Professor of English, Princeton University*

### FRANCIS N. LEES, B.A.

*Associate Professor of English, University of Manchester, England*

### EDWIN L. PETERSON, M.A.

*Professor of English and Director of Writing Program, University of Pittsburgh*

### WYLIE SYPHER, Ph.D.

*Professor of English and Chairman of the Department of English, Simmons College*

### ERIE VOLKERT, M.A.

*Professor of Drama and Director of the Theatre, Middlebury College*

## NOTES ON THE FACULTY OF INSTRUCTION

**George K. Anderson**, born in Illinois and educated at Harvard University, is professor of English at Brown University. He has assisted in editing several widely-used anthologies, *Literature in England*, *This Generation*, *World Literature*, and has written the chapters on the Old and Middle English periods in *A History of Literature*, edited under the direction of Hardin Craig, and he has published *Literature of the Anglo-Saxons*. For several years he has been working on a study of the legend of the Wandering Jew. He has held a Guggenheim Fellowship. Since 1931 he has been a member of our faculty.

**William A. Arrowsmith**, a native of New Jersey, received his undergraduate degree from Princeton in 1947 and his Ph.D. in 1954. As a Rhodes Scholar at Queens College, Oxford University, he took the B.A. degree in 1951. He was the recipient of a Woodrow Wilson Fellowship in 1948, a Bollingen Fellowship in 1957, and a Guggenheim Fellowship in 1958. He has taught at Wesleyan College, the University of California, Riverside, California, and, at present, he is professor of Classical languages at the University of Texas. He has published articles on Greek literature, and very notable translations of Euripides' plays. This will be his first summer at the English School.

**Kenneth Connelly**, born in Billings, Montana, received his B.A. at the University of Washington in 1942, served in the U.S. Army, 1942-45, studied at Worcester College, Oxford University, on an English Government Scholarship, 1945-46 and, in 1952, received his Ph.D. from Yale University. He has taught at William and Mary College and Yale University, and is now an Associate Professor of English at Smith College. He is a regular reviewer of continental literature and music for the *Yale Review*, writing on Camus, Brecht, Verdi, Schubert, Prokofiev, and others. This will be his third summer at the English School.

**Elizabeth Drew**, a graduate of Oxford University, was for some years a lecturer at Girton College, Cambridge University. Her publications include *The Modern Novel*; *Discovering Poetry*; *Jane Welsh Carlyle: A Biography*; *Directions in Modern Poetry*; *T. S. Eliot: The Design of His Poetry*; *Poetry: A Modern Guide to Its Understanding and Enjoyment*; and, *The Novel: A Modern Guide to Fifteen English Masterpieces*. Miss Drew has taught at Bread Loaf since 1941.

**Howard C. Horsford**, born in Iowa, graduated from Ripon College before serving with the Army in the Pacific. After the war he taught mathematics for two years, did graduate work in English at Iowa, and received his advanced degrees from Princeton where he taught, 1951-60. He is now an associate professor at the University of Rochester and acting chairman of the department of English. Besides editing the revision of the *Oxford Anthology of English Poetry*, his published work includes *Melville's Journal of a Voyage to Europe and the Levant*. This will be his fourth summer at Bread Loaf.

**Maurice Kelley**, a native of Oklahoma, took his undergraduate work at the University of Oklahoma, and his graduate training at the University of Chicago, Maine, and Princeton. He has taught at the Universities of Maine, West Virginia, and, since 1951, he has been a professor of English at Princeton University. His publications include *Additional Chapters on Thomas Cooper*, and *This Great Argument*, a Milton study. He is on the Editorial Board of *Complete Works of John Milton*, and a member of the Milton Society. At present he is engaged in editing Milton's *De Doctrina*. Mr. Kelley joined the Bread Loaf Faculty in 1956.

**Francis N. Lees**, a graduate of the University of Manchester, England, studied at Columbia University for two years as a Commonwealth Fellow. From 1940 to 1946

he served in the British Army, in the Middle East and India. Then he joined the faculty of the English School at the University of Manchester where, since 1956, he has been a senior fellow. He has taught at the University of Strasbourg. He is responsible for some of the critical prefaces and half the introductions to the plays and poems in a seven-volume parallel-text edition (French and English) of Shakespeare, published in 1961 in Paris. This will be his first summer at the English School.

**Edwin L. Peterson**, who was born in Pittsburgh, Pennsylvania, received his B.A. and M.A. degrees from the University of Pittsburgh. Presently he is director of the writing program at the University of Pittsburgh. Other positions he has held were those of visiting professor at the University of New Mexico in 1951, and visiting professor at the University of Colorado in 1958 and 1960. For ten years he served as lecturer on writing and literature for the Association of American Colleges. He founded the first writing major (as opposed to a literature major) in the nation at the University of Pittsburgh in the 1940's. Every year, with the exception of a year he was not at Pittsburgh, his students have taken top writing prizes in national competitions. Edward Weeks, editor of the *Atlantic Monthly*, has singled out Professor Peterson as one of the best writing teachers in the country. In addition to his regular duties of teaching writing and Victorian literature, he is director of the annual Conference for Readers and Writers. This will be his first summer at the English School.

**Wylie Sypher**, a native of Westchester County, New York, did his undergraduate work at Amherst and his graduate study at Harvard. He is Chairman of the Division of Language, Literature, and the Arts, and also Dean of the Graduate Division at Simmons College, Boston. He has held a Guggenheim Fellowship, taught at Tufts, Minnesota, and Wisconsin. He is the author of *Comedy, Four Stages of the Renaissance Style*, and *Rococo to Cubism in Art and Literature*. His most recent book is *Loss of the Self*, 1962. He has taught at Bread Loaf since 1957.

**Erie T. Volkert**, born in Racine, Wisconsin, received degrees from Lawrence College and Northwestern University. Professor of Drama and Director of the Theatre at Middlebury College, he has produced and directed a notable group of plays at Bread Loaf, including the plays of Ibsen, Chekhov, Synge, Shaw, Wilder, Coward, Saroyan, Williams, T. S. Eliot, Beckett, Miller, and Robert Frost's *Masques*. He has been on the faculty at the English School since 1946.

### SPECIAL LECTURERS

**William A. Arrowsmith**, a member of the Classics faculty at the University of Texas, has published translations of the Greek classics, including Euripides, *The Cyclops* and *Heracles*.

**Frank Kermode**, professor of English at the University of Manchester, is an editor, anthologist, and critic. His writings include *Wallace Stevens* (1960) and *Puzzles and Epiphanies, Essays and Reviews*, 1958-1961 (1962).

**Francis Lees**, a member of the English faculty at the University of Manchester, England, is a teacher, scholar, and critic. He has published numerous essays on Shakespeare, Dryden, Hopkins, Meredith, Thompson, Graham Greene, and Beckett.

**May Swenson**, a Guggenheim Fellow in 1959 and the recipient of a National Institute of Arts and Letters Award in 1960, has published three volumes of verse: *A Cage of Spines* (1958), *Another Animal* (1960), and *To Mix with Time* (1963). Her poems have appeared in the chief literary magazines of our country, including *The New Yorker*, *Poetry*, *The Nation*, *Hudson Review*, *Partisan Review*, and *Contact*.

## THE COURSES OF INSTRUCTION

### Group I

1. **MODERN LITERARY CRITICISM.** An examination of the widely different positions taken by major modern critics, with discussion of the various meanings of literature as seen from these positions. Readings in such critics as Eliot, Richards, Winters, Caudwell, Trilling, and Read, with comment on their relevance to contemporary literature, especially the poetry of Eliot.

Text: Schorer, Miles, and McKenzie, *Criticism: The Foundation of Modern Literary Judgment* (Harcourt, Brace). Recommended: Nietzsche, *Birth of Tragedy* (Anchor); Erich Fromm, *Marx's Concept of Man* (Ungar); Norman O. Brown, *Life Against Death* (Modern Library—paperback); T. S. Eliot, *The Waste Land and Other Poems* (Harvest). Two credits.

Mr. Sypher

7a. **PLAY DIRECTING.** A study of the principles and practices involved in directing amateur actors to interpret a play before an audience. Attention to special problems in selecting and editing plays, analyzing and interpreting the play and individual characters, casting, rehearsals, and preparing the director's "book." Directing procedures will be applied and evaluated in laboratory experiments and on dramatic productions at the Bread Loaf Theatre.

Members of the class prepare a director's "book" for one of the plays of the summer schedule or for a portion of a play of their own choice. They also participate in the production of two programs of plays. Three one-act plays are usually presented at the end of the third week and a three-act play at the end of the fifth week. Programs of the past summers have included *Death of a Salesman* by Arthur Miller; *The Time of Your Life* by William Saroyan; *The Cocktail Party* by T. S. Eliot; *Endgame* by Samuel Beckett; *Arms and the Man* by G. B. Shaw; *The Playboy of the Western World* by J. M. Synge; and Robert Frost's *Masques*.

Texts: Curtis Canfield, *The Craft of Play Directing* (Holt, Rinehart and Winston); Alexander Dean, *Fundamentals of Play Directing* (Rinehart). Reference: Toby Cole & Helen Krich Chinoy, *Directors on Directing*.

Three credits.

Mr. Volkert

6. **WRITING THE ESSAY.** Practice in writing the essay, with particular attention to the development of style.

Text: *Problems in Prose*, ed. Paul Haines (Harper & Row—paperback). Two credits.

Mr. Peterson

17. **WRITING THE SHORT STORY.** A study of the form and techniques of short story writing—with respectful attention to substance and quality. Students will be expected to do considerable written work. No text.

Two credits.

Mr. Peterson

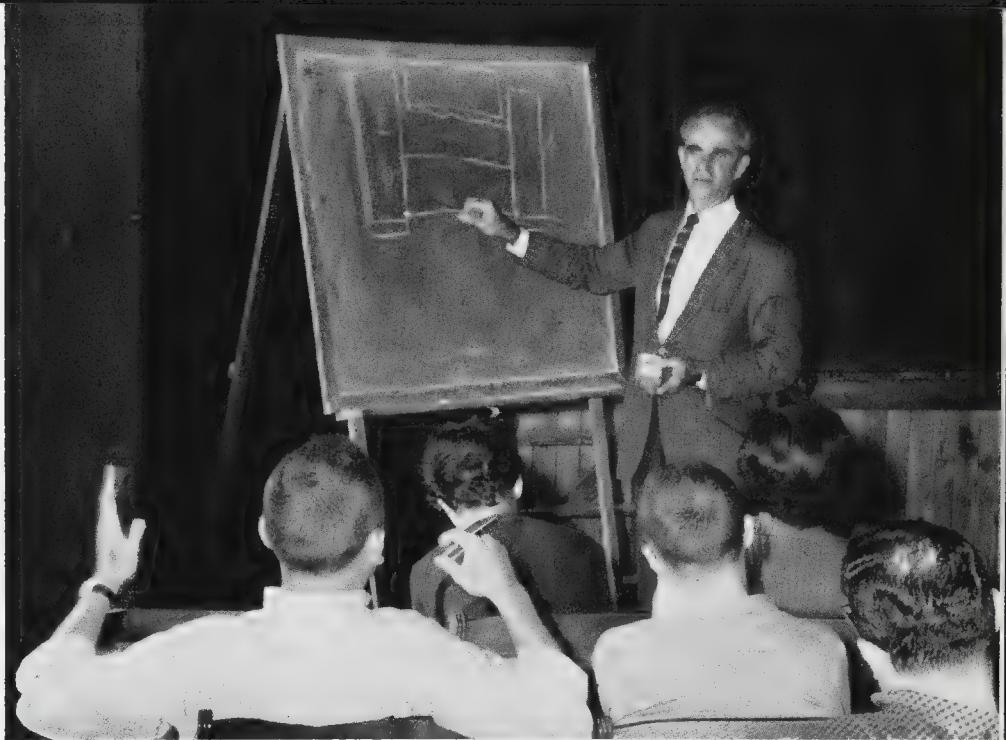
### Group II

9. **HISTORY OF THE ENGLISH LANGUAGE.** A study of modern English with special reference to the original sources and later contributions; the formation and growth of the English idiom. Knowledge of Old English (Anglo-Saxon) and Middle English is not required.

Text: A. C. Baugh, *History of the English Language* (D. Appleton-Century Co., N.Y., 1957), revised edition.

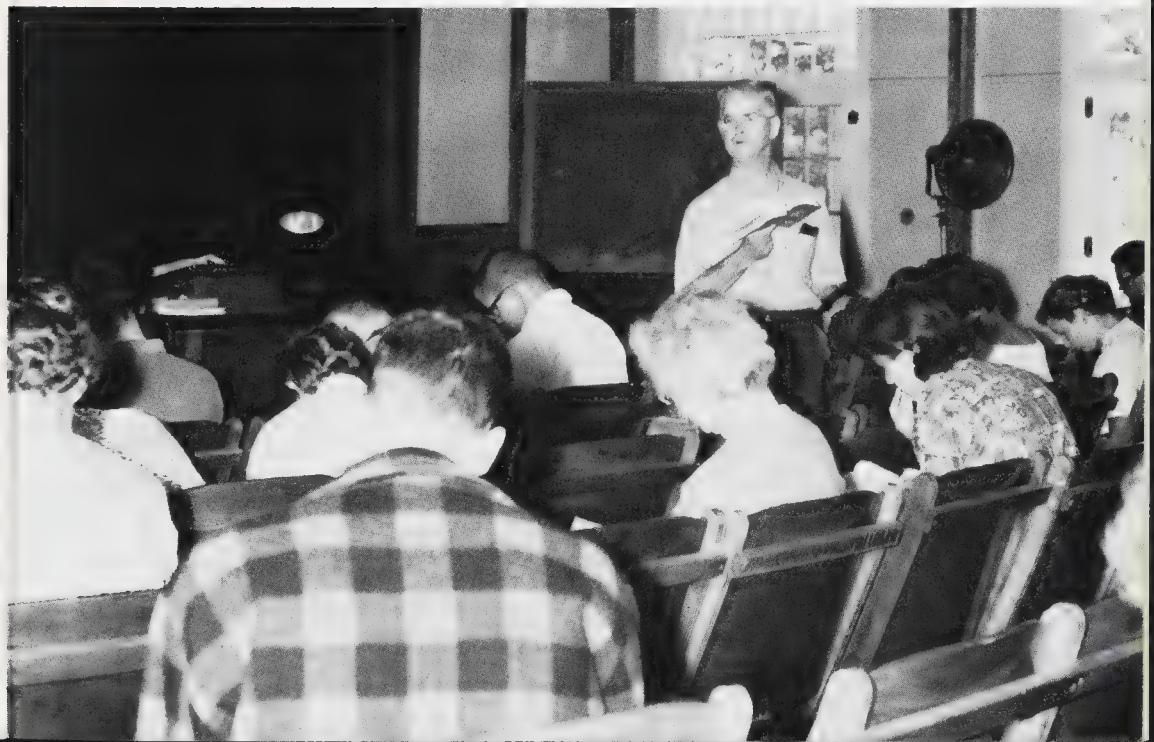
Two credits.

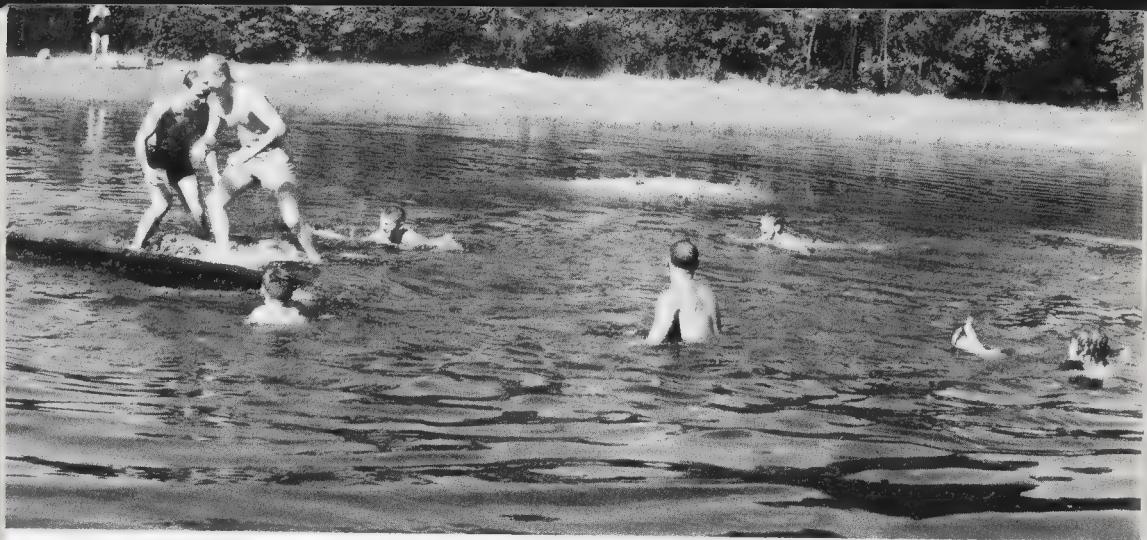
Mr. Anderson



Professor Volkert demonstrates  
a point in Stagecraft

Professor Cleath Brooks  
Discussing poetry in class





Johnson Pool on a Warm Summer Day



Afternoon Scholars  
in the Library

The Front Porch after  
Classes Start



**19. CHAUCER: THE CANTERBURY TALES AND TROILUS AND CRISEYDE.** The objective of this course is a full study of the two most important works in Middle English literature. This study is to be undertaken in the firm belief that although the works under consideration are now almost 600 years old, they have as much to offer the mature reader today as they had when they were originally written.

Text: *The Poems of Chaucer*, ed. F. N. Robinson (Houghton Mifflin, Boston 1957), revised edition.

Two credits.

Mr. Anderson

**28. SHAKESPEARE.** A study of significant stages in the poet's intellectual and artistic history as realized in the following plays: *A Midsummer Night's Dream*, *Richard II*, *Henry IV, Part II*, *Troilus and Cressida*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Coriolanus*, *The Tempest*. Students will find it helpful to read in advance *Shakespeare Criticism 1919-35*, ed. Anne Ridder (World Classics).

Text: *The Complete Works of Shakespeare*, ed. G. L. Kittredge (Ginn and Co.)

Two credits.

Mr. Lees

**32. MILTON.** The development of John Milton as a poet and Christian humanist in selected poems and prose, *Comus*, *Lycidas*, *Areopagitica*, and *Paradise Lost*.

Texts: John Milton, *Complete Poems and Major Prose*, ed. Merrit Y. Hughes (Odyssey Press); *Milton's Lycidas: The Tradition and the Poem*, ed. C. A. Patrides (Holt, Rinehart and Winston).

Two credits.

Mr. Kelley

**79. THE RENAISSANCE AND SPENSER.** Renaissance social and literary ideals as set forth in selected writings of More, Ascham, Sackville, Wyatt and Surrey, Sidney and Lyly, and the realization of those ideals in Books I, II, and VI of Spenser's *Faerie Queene*.

Texts: Sir Thomas More, *Utopia*, tr. and ed. H.S.V. Ogden (Appleton-Century, Crofts); Lamson and Smith, *The Golden Hind* (W. W. Norton); Edmund Spenser, *The Faerie Queene* (Everyman).

Two credits.

Mr. Kelley

### Group III

**11. ROMANTIC POETS AND SOCIETY.** A close reading of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, relating their major poems to developments in literature, philosophy, aesthetics, and politics in England and upon the Continent during the 19th century. Students are urged to complete certain correlative reading in advance: Goethe's *Faust*, Part I (Penguin), Stendhal's *The Red and the Black* (Modern Library or Penguin), Flaubert's *Sentimental Education* (Everyman), Camus's *The Rebel* (Vintage).

Text: Noyes, *English Romantic Poetry and Prose* (Oxford).

Two credits.

Mr. Sypher

**14. YEATS AND ELIOT.** A reading of two outstanding modern poets.

Texts: W. B. Yeats, *Collected Poems* (Macmillan); T. S. Eliot, *The Collected Poems and Plays* (Harcourt, Brace).

Two credits.

Miss Drew

**74. VARIETIES OF RELIGIOUS ATTITUDE IN BRITISH LITERATURE.** A study of works by G. M. Hopkins, Thomas Hardy, E. M. Forster, D. H. Lawrence and Samuel Beckett intended to bring into relief factors important in the intellectual

inheritance of the present age (from 1875 to 1945). The course will give opportunity for critical discussion of the texts prescribed and in this discussion there will be especially borne in mind the problem of Doctrine in Poetry.

Texts: G. M. Hopkins, *Poems* (Penguin); Thomas Hardy, *Poems*, ed. J. C. Ransom (Macmillan); *Jude the Obscure* (Signet Classics); E. M. Forster, *Howards End* (Vintage); *A Passage to India* (Everyman); D. H. Lawrence, *Poems* (Compass); *The Rainbow* (Compass); *The Woman Who Rode Away* (Berkeley); Samuel Beckett, *Watt* (Evergreen: Grove).

Two credits.

Mr. Lees

100. **JAMES JOYCE.** A study of the complete works of Joyce from the youthful criticism through *Finnegans Wake* with special emphasis on *Ulysses*.

Texts: James Joyce, *Portable* (Viking); *Ulysses* (Modern Library); *Finnegans Wake* (Compass); Homer, *Odyssey*, trans. Rieu (Penguin).

Two credits.

Mr. Connolly

#### Group IV

##### 15. IDEA AND LITERATURE IN NINETEENTH-CENTURY AMERICA.

The course begins by examining what happened, and how, to some major cultural suppositions as they were transformed into imaginative literature. Familiarity with matters like Puritan and Transcendental thought, the social and political theory of the young republic, and the actuality, is advisable.

Texts: Cooper, *The Prairie*, ed. Smith (Holt, Rinehart and Winston); Thoreau, *Variorum Walden*, ed. Harding (Washington Square); Hawthorne, *The Scarlet Letter*, ed. Warren (Holt, Rinehart and Winston); and *Selected Tales and Sketches*, ed. Waggoner (Holt, Rinehart and Winston); Melville, *Moby-Dick*, ed. Kazin (Riverside); *The Confidence-Man* (Evergreen: Grove); Herman Melville, ed. Lewis (*Laurel Reader*, Dell), and *Billy Budd*, eds. Hayford and Sealts (Phoenix: Chicago).

Two credits.

Mr. Horsford

92. **TWENTIETH-CENTURY EXPERIMENT AND DISSENT.** The vigor and the experimental vitality of much modern American writing often achieves its greatest scope when it shows itself most critical, or even indifferently contemptuous of much that other Americans admire. The course will try to examine some of this writing in both its art and presuppositions before the last war.

Texts: Dreiser, *An American Tragedy* (Dell); Lewis, *Main Street* (Signet); Farrell, *Studs Lonigan* (Signet); Dos Passos, *The Big Money* (Washington Square); Fitzgerald, *The Great Gatsby* and *Babylon Revisited* and Other Stories (Scribners); Hemingway, *The Sun Also Rises*, *In Our Time*, and *The Snows of Kilimanjaro* and Other Stories (Scribners), Faulkner, *Light in August* and *Absalom, Absalom!* (Modern Library); T. S. Eliot, *The Wasteland* and Other Poems (Harvest); Wallace Stevens, *Poems*, ed. Morse (Vintage), Two credits.

Mr. Horsford

#### Group V

##### 103. EURIPIDES AND ARISTOPHANES.

A comparative study of the major plays of these two fifth-century dramatists.

Texts: *Euripides I*, *Euripides II*, *Euripides III*, *Euripides IV*, *Euripides V*, eds. Grene and Lattimore (University of Chicago Press, paperback editions); Aristophanes' *Frogs*, trans. Lattimore (University of Michigan Press); Aristophanes' *Acharnians*, trans. Parker (University of Michigan Press); Aristophanes' *Birds*, trans. Arrowsmith (University of Michigan Press).

Two credits.

Mr. Arrowsmith

104. **THE EPIC TRADITION.** A study of classical and English epic poems in themselves and as part of a tradition.

Texts: Homer, *Iliad*, trans. Lattimore (Chicago); *Odyssey*, trans. Fitzgerald (Anchor); Virgil, *Aeneid*, trans. Lewis (Anchor); Milton, *The Complete Poems and Selected Prose*, ed. Hughes (*Odyssey*); Pope, *Collected Poems*, ed. Boynton (Houghton Mifflin).

Two credits.

Mr. Connelly

110. **MODERN ITALIAN FICTION.** A critical study of the two dominant modes of contemporary Italian fiction from Verga to the present.

Texts: Giovanni Verga, *Under the Medlar Tree* (Anchor); Mastro-Don Gesualdo (Grove); Italo Svevo, *A Life* (Knopf); *The Conscience of Zeno* (Vintage); *Six Modern Italian Novellas*, ed. Arrowsmith (Washington Square Press); Alberto Moravia, *The Time of Indifference* (Signet); *The Conformist* (Signet); Elio Vittorini, *In Sicily* (Penguin); Carlo Levi, *Christ Stopped at Eboli* (Noonday); Ignazio Silone, *Bread and Wine: The Secret of Luca* (Dolphin); Cesare Pavese, *The Moon and the Bonfires* (Penguin); Tomasi di Lampedusa, *The Leopard* (New American Library).

## 1964 SCHEDULE OF CLASSES

Roman Numerals refer to Group Classification

8:30

1 Modern Literary Criticism (I)	Mr. Sypher
9 History of the English Language (II)	Mr. Anderson
74 Varieties of Religious Attitude in British Literature (III)	Mr. Lees
92 Twentieth Century Experiment and Dissent (IV)	Mr. Horsford

9:30

6 Writing the Essay (I)	Mr. Peterson
32 Milton (II)	Mr. Kelley
14 Yeats and Eliot (III)	Miss Drew
104 The Epic Tradition (V)	Mr. Connelly
110 Modern Italian Fiction (V)	Mr. Arrowsmith

10:30

28 Shakespeare (II)	Mr. Lees
19 Chaucer (II)	Mr. Anderson
11 Romantic Poets and Society (III)	Mr. Sypher
15 Ideas and Literature in Nineteenth Century America (IV)	Mr. Horsford

11:30

7a Play Directing (I)	Mr. Volkert
17 Writing the Short Story (I)	Mr. Peterson
79 The Renaissance and Spenser (II)	Mr. Kelley
100 James Joyce (III)	Mr. Connelly
103 Euripides and Aristophanes (V)	Mr. Arrowsmith



